

# FONTASIA

A N A L T S Y S P U B L I C A T I O N

Fall 1989

Volume 4 Number 1

## Fontographer 3.0 Lifts Off!



*Also included in this issue:*

Convert your PostScript fonts  
into editable outlines with  
METAMORPHOSIS

The Art Importer is poised for take-off

Who is "The Altsys Type"?

*... and more!*

# Altsystems Are Go

## Fontographer Lifts Off!

*The wait for a new version of Fontographer is over.*

Perhaps the most outstanding new feature of Fontographer 3.0 is its autotracing ability. Now instead of hand-tracing, you can paste PICT images into Fontographer's background layer and have Fontographer autotrace them for you.

Another new feature is the ability to "hint" both the PostScript and bitmap font so that the output on low-resolution printers and the screen display will look better. Fontographer's hinting technology is called Nimbus Q and licensed from The Company. All that you need to do to add hints to Fontographer's PostScript is to select a single check box in the Font attributes dialog box.

Fontographer 3.0 is now compatible with NFNTs (The Apple New Fonts Numbering Tables). Fontographer generates its bitmap fonts in NFNT format which eliminates potential font ID conflicts.

We've also added an integrated bitmap font editor that lets you edit your bitmap fonts using the character's outline as a background.

You'll now be able to set vertical and horizontal guidelines in Fontographer's guidelines layer

by simply dragging lines from the edges of the edit window.

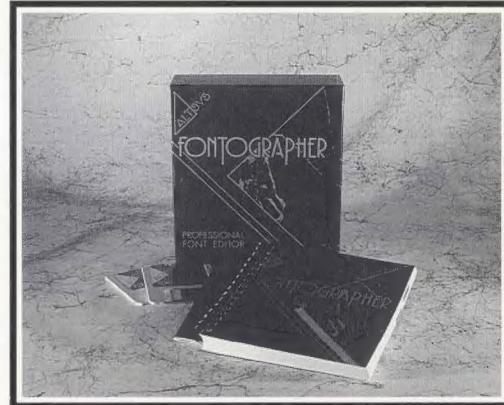
We've also jazzed up Fontographer's interface and added many other small touches including the ability to select arbitrary sets of characters for operations such as width changing, scaling, rotation, or skewing. We have added the ability to switch from character to character by merely typing the key-stroke(s) for that character. Some additional new features:

- Fontographer automatically generates a 24 point font to fill the font window (no more System font display).
- An improved Metrics window now shows stroke widths, caps, points, grayscales and transformed composites.
- A new combination drawing tool has been added to the tool palette.
- You can set character stroke gray percentage and fill gray percentage separately on a character-by-character basis.
- Curves display more smoothly, especially on large screen monitors.

- A "snap to" guidelines option in the guidelines layer makes it easier to create uniformly designed characters.
- You can use the arrow keys for precise, single unit movements of points, strokes or entire characters.
- We've added a "library" capability that lets you use any Fontographer outline source file as a library of parts that can be "Copy"ed or "Get part"ed to create new characters.
- Last, but not least, the manual has been completely rewritten and reorganized so novices can easily pick up and use Fontographer productively.

This newsletter is your official notice of Fontographer's upgrade to version 3.0.

If you are a registered Fontographer owner, you can order your upgrade by using the order form on page 7. Programs purchased after April 1989 will be upgraded for \$20. Programs purchased prior to April will be upgraded for \$70. To place a phone order or get information call (214) 424-4888.



# a'bout Boxes

## Poised for launch... The Art Importer

The Art Importer (formerly known as KeyMaster) version 2.0 is now available. Its major new features include:

- All 256 characters of the ASCII character set can now be filled with artwork.
- The Art Importer will now import EPS documents from Brøderbund's TypeStyler and Adobe Streamline.
- Custom colors in Aldus FreeHand and Adobe Illustrator 88 are now supported.
- Color PICT2 drawings can now be imported with color intact.

Please note: The Art Importer 2.0 still cannot import bitmapped images of any sort, no matter what format those images are in. The Art Importer cannot import TIFF, scanned images in EPS (or any other) format, or bitmapped images created in MacPaint, SuperPaint, or FullPaint. SuperPaint can create drawn objects in its draw layer that can be imported into The Art Importer 2.0; simply save them as a PICT.

You can order your upgrade of The Art Importer for \$20 by using the order form on page 7 or calling us at (214) 424-4888.

## Meet the Altsys Shuttle Crew...

### Fontastic Plus

If you've ever needed to create good-looking bitmap fonts, then the program you need is Fontastic Plus version 2.0.

You'll be able to use it to create the large-sized characters necessary for high-quality printing on the LaserWriter II SC and the ImageWriter LQ.

Plus, if you've been wanting to convert the fonts in your System to NFNTs to avoid the numbering conflicts that sometimes occur, then Fontastic Plus is a very quick and simple program for that use.

If you have an older version of Fontastic Plus, you can upgrade to version 2.0 for \$20.00. If you own Fontastic, you can upgrade to Fontastic Plus 2.0 for \$45.00. See the order form on page 7.



(Front left to right) Row 1: Jim Von Ehr, Pete Mason, Kevin Obregon, Brian Welter; Row 2: Beth Wallace, Parry Kejriwal, Ellen Townsend, Samantha Seals; Row 3: Alan Sibley, Earl Allen, Dianne Badenhop, Tom Irby; Row 4: Katharine Green, Kevin Crowder, Rusty Williams, Steven Johnson, Ruth Jones, James Brasure, David Spells, Norma Ott

### FreeHand 2.02

You may not have noticed, but Aldus FreeHand was programmed right here at Altsys. Aldus sells and supports it for us, but we did (and continue to do) the design and coding here. If you like our other programs, you might want to look into FreeHand. Suggestion: You can export FreeHand EPSF files and then convert them into fonts for use in any Mac program by using The Art Importer.

### Trademarks

We use trademark names in Fontasia for editorial purposes only, for the benefit of the trademark owner, with no intention to infringe on that trademark.

# feature Story

## Introducing... *Metamorphosis*

Metamorphosis was recently unveiled at Seybold Exposition in San Francisco. For those of you who weren't there and still haven't heard - *Metamorphosis* is our newest software product: a unique utility designed to convert printer-resident PostScript fonts into editable outline formats.

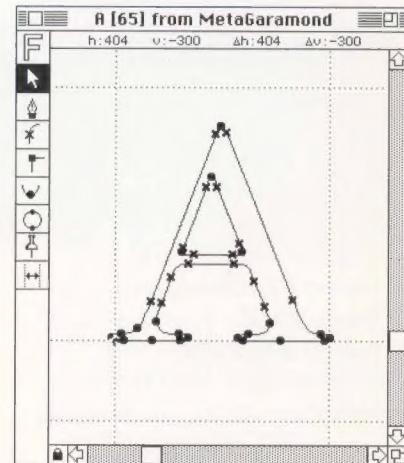
"Metamorphosis provides a solution for one of the major frustrations with existing PostScript type," said Jim Von Ehr, president of Altsys. "Now people can manipulate type outlines in drawing programs - which is what our customers have always wanted to do. Finally, they have the opportunity to get the most out of using their fonts."

Metamorphosis can convert fonts using any Adobe PostScript printer, from the LaserWriter to

professional typesetting machines. Fonts to be converted may be downloaded to the printer or resident in ROM. Metamorphosis essentially fetches the outline of the font selected from the printer and brings it back to the computer.

During the process of conversion, Metamorphosis provides the option of creating editable outlines to be used in Fontographer to create Type 3 PostScript fonts (which can be utilized in any Macintosh application) or to create a file useable in FreeHand and Illustrator, allowing artistic renderings from a typographical base.

From that point, the conversion is complete and the font's outlines are available to be edited in your application of choice. Editable



Example of outlines generated by Metamorphosis

Apple Macintosh outline formats to be generated by Metamorphosis are Altsys' Fontographer, Aldus FreeHand, and Adobe Illustrator.

"Many people are concerned about what will happen to their fonts with Apple's newest version of System software. Altsys is working on Metamorphosis drivers to support Apple's outline fonts when those are available," Von Ehr added. "We want people to know their huge investments in PostScript type libraries will be fully usable with the new system's outline fonts."

Metamorphosis is expected to ship in the fourth quarter of 1989 and will have a suggested retail price of \$295.00. Metamorphosis will work on the Apple Macintosh Plus (minimum 1 MB RAM), SE, and II. A printer using Adobe's PostScript is required.

### Can you tell the difference?

Adobe Garamond™

Metamorphosis converted version of Garamond

Both the above characters were printed at 1270 dots per inch on a Linotronic 300.

# Meet Richard Mitchell...



## He's the Altsys Type

*"If you want to know the difference between understanding and communicating, you play with computers, and you suddenly discover, AhHa!"*

*The computer is communication: 100%, and understanding: 0%.*

*The aim of the human mind is understanding: 100%, and communication: you can go at your own pace."*

Author Richard Mitchell publishes "Typographer's Ornaments" and a monthly newsletter, "The Underground Grammarian."

**Was typographic variety one of the important factors in your decision to buy and subsequently use the Macintosh in the production of your newsletter?**

No, the first few issues of the Grammarian were done in Times Roman, which was all I could handle, since there was no Fontographer. As a matter of fact, Fontographer was as big a breakthrough for me as ReadySetGo!

The very first thing I did after making the [Caslon Open for the] masthead was design the little ornaments. I was using Fontographer to create printers' ornaments, and after awhile I had collected quite a few.

Then, through Jim [Von Ehr, president of Altsys] I heard of Richard Beatty and Judy Sutcliffe. And that's when Richard started to do some ornaments for Jim, and so I sent him my complete collection. After that, I simply gave up doing ornaments, because it was Richard cranking them out.

I also use Judy Sutcliffe's Goudy Newstyle, but on my machine it's called Alternate Goudy, because I have rearranged her keyboarding. First of all, I have thrown out almost all of the capitals with accents, those characters that let you write in Serbo-Croatian. (I haven't needed to write in Serbo-Croatian for some time now.) I throw them out to lighten the font, then I rearrange the numerals. When I type 1,2,3, I get the oldstyle numerals. If I want the newstyle numerals, I go Shift-Option-1,2,3. Now any user of Fontographer ought to be able to do this sort of thing with any font he's got, including those sold by the very large companies. Now if those very large companies would provide the equivalent of the outline file, I have a feeling that people would like them better.

Now here's a plug I'd like to make for Altsys. I'm serious about this publishing thing and I never use a program unless I can discuss it with the people who made it. And that was the marvelous thing about Jim. When I first started with Fontographer, there he is, at the other end of the phone; he made the program and he's there to talk about it.

Before FreeHand came out, I sent Jim a font (and truly it is a font, not a typeface) with ornaments in it. I took these complicated ornaments and put them right into the characters of my Caslon Open and I print them as ornaments in the center of a column: *Pictures!* The very first one of these I think was a little picture of a jackass: an outline of a jackass with a sheaf of wheat. I came across it in a book, and it looked like a great jackass, and I wanted to use it with some article about a jackass, but there was no way to do it in those days except to make a character in Fontographer.

There was no FreeHand or Art Importer. So you had to make them in Fontographer. These were difficult to do and sometimes I had to make them in two parts. For instance, I had a marvelous little thing (now it's an EPS file) that began as a two-part Fontographer character. It was just too big in K for one part. (I still have it somewhere.) If you type 1, 2, you get the picture, first the left half, then the right, exactly matching. When it first appeared in the Grammarian, it appeared as a Fontographer character. (continued on page 6)

# Key Notes...

## Fontographer Hints

### Spaced Out?

If you're having problems with spacing, make sure you've defined the space character (#32 decimal) by dropping a single point into it, then select the space (only) and regenerate the bitmap for the space character. This almost always fixes any spacing problems you may have. Fontographer 3.0 automatically inserts a point into the space character when you create a font.

### Backsliding converts?

Make sure when updating files from any previous version of Fontographer to Fontographer 3.0 that you open the file in Fontographer 3.0, save the file, close the file, then re-open it before attempting to cut and paste any of the characters in the file.

## Fontastic Plus Hints

### Resize selection?

If you've made a selection with the selection tool and need to resize that selected area, the Fontastic Plus 1.0 manual is incorrect in stating that the crossbar cursor should be used to do the resize. The correct cursor is the pointer cursor. If you try to use the crossbar cursor, you will be disappointed. This error in the 1.0 manual has been corrected in the Fontastic Plus 2.0 manual which registered users can upgrade to for \$15.00 (include your serial number). To order, use the order form on the next page.

## Art Importer and KeyMaster Hints

### Barred font?

If your KeyMaster font shows only vertical bars when you attempt to type characters in the font, be sure you check to make sure you're pressing the Shift key when typing those characters. KeyMaster defaults to using the uppercase characters "A" through "P." Since The Art Importer will use the entire character set, it will no longer be as easy to make this mistake.

### The tiny original?

When creating the documents you intend to import into The Art Importer, be sure to create graphic elements as large as will fit on a page. The Art Importer doesn't care what size the original document is, and will always scale the document to fit in a character-sized box. If you create original documents that are too small, KeyMaster sometimes imports them incorrectly. This problem is fixed in The Art Importer.

## Technical Support Hints

### Write on?

If you have a question that can't be answered over the telephone or you need to correspond with Altsys about anything, you can almost always get faster answers to your questions if you'll use electronic means to communicate rather than corresponding by mail. Our electronic addresses are: CompuServe: 76004,2071; MCI Mail: ALTSYS; AppleLink: D0590

## The Altsys Type... continued from page 5

Since the Copyright Office has determined that fonts cannot be 'legally' copyrighted, do you think font users should honor the 'ethical' copyright held by the creator of a font?

Oh boy, what an interesting question. Yeah, I think maybe they ought to write a letter to the creator and say, "Listen, I'm using your font; I hope you don't mind. I'm going to give you credit for it." Wouldn't that be nice? Somewhere in a little note at the end of something. However, I myself wouldn't mind at all if someone used my font. This is why I think, to tell you the truth, when fonts are sold you ought to sell the outline fonts, which Altsys has always done.

Here's what you say to the user, "Look, here's this font, here's the outline font. If you like, you can get yourself Fontographer and you can use this font in an economical way. That is to say, if you want a couple of heads for a newsletter and you've got lots of fonts to download, and you don't want to overburden the LaserWriter, extract your letters from our font and stick them into a new one with only 16 characters, and you've got something cheap. Not only that, but Fontographer will let you make composite fonts, change fonts, and even create completely new fonts."

Earl Allen's interview, in its entirety, was too large to fit in this issue of *Fontasia*. You can read it in its unexpurgated form on the CompuServe File: APVENB:DL3:MITINT.SIT

Richard Mitchell's books are: "Less Than Words Can Say," "The Leaning Tower of Babel," "The Gift of Fire," and "The Graves of Academe." The Underground Grammarian's address is: P.O. Box 203, Glassboro, NJ. 08028.



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